



NOW THEN

LISA O'HARA | CASSETTEBOY | REEPS ONE
A MAGAZINE FOR SHEFFIELD | ISSUE 122 | FREE



NOW THEN IS A FREE MAGAZINE PUBLISHED IN SHEFFIELD, SUPPORTING INDEPENDENCE IN ART, TRADE AND CITIZEN JOURNALISM. LOCAL PEOPLE ARE ENCOURAGED TO CONTRIBUTE TO NOW THEN AND EACH ISSUE IS BUILT AROUND ARTWORK FROM A DIFFERENT FEATURED ARTIST.

NOW THEN IS ALL ABOUT SUPPORTING THE THINGS THAT MAKE A COMMUNITY WHAT IT IS - CREATIVITY, COLLABORATION AND CONSCIENCE. IF YOU HAVE SOMETHING TO SAY, GET IN TOUCH.

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WE'LL KEEP YOU UP TO SPEED IN THE COMING MONTHS.

EDITORIAL

Festival of Debate is in full swing in Sheffield. Thanks to everyone who came to our opening event last month with Yanis Varoufakis. It's the biggest event Opus has run in its ten-year history and we were really pleased with how it went. The Festival continues until 29 June, with many events of all shapes and sizes covering the key issues of our day.

Another exciting development is that we are relaunching the Now Then Discounts App over summer, transforming it into simply the Now Then App. We're not going anywhere, because we love print, but hopefully we can start exploring more digital content on a regular basis.

This month's featured artist is Lisa O'Hara, a local illustrator and graphic designer, whose work you may have spotted on gig posters and flyers over the last couple of years, as well as the pump clip for the official Festival of Debate ale from Abbeydale Brewery, called Agent of Change (available in all good ale houses now).

SAM
sam@weareopus.org

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact jimmy@weareopus.org.

CONTRIBUTORS

EDITOR. SAM WALBY. **DESIGN & LAYOUT.** BILLY. **ADVERTISING.** JAMES LOCK, JIMMY THWAITE. **ADMIN & FINANCE.** ELEANOR HOLMSHAW, FELICITY JACKSON. **COPY.** SAM WALBY, FELICITY JACKSON. **DISTRIBUTION.** OPUS DISTRIBUTION. **WRITERS.** ALT-SHEFF, MICHAEL SCARBOROUGH, BEN JACKSON, SAM WALBY, ZOE KNIGHT, JULIA MOORE, ROS AYRES, JOE KRISS, JOHN HEGLEY, MARY CARR, VICKY FOSTER, SAM NICORESTI, AVA LIVERSIDGE, LIAM CASEY, ALEX BURNS, JORDAN LEE SMITH, PETE MARTIN, SAM GREGORY, LEWIS BUDDEN, GEORGIA SMITH, IAN PENNINGTON, WAYNE HOYLE, SAMANTHA HOLLAND, TOM BAKER. **ART.** LISA O'HARA.

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The Independent Monitor
for the Press CIC
IMPRESS, 16-18 New Bridge Street,
London, EC4V 6AG
T 020 3325 4288
E complaints@impress.press
W impress.press

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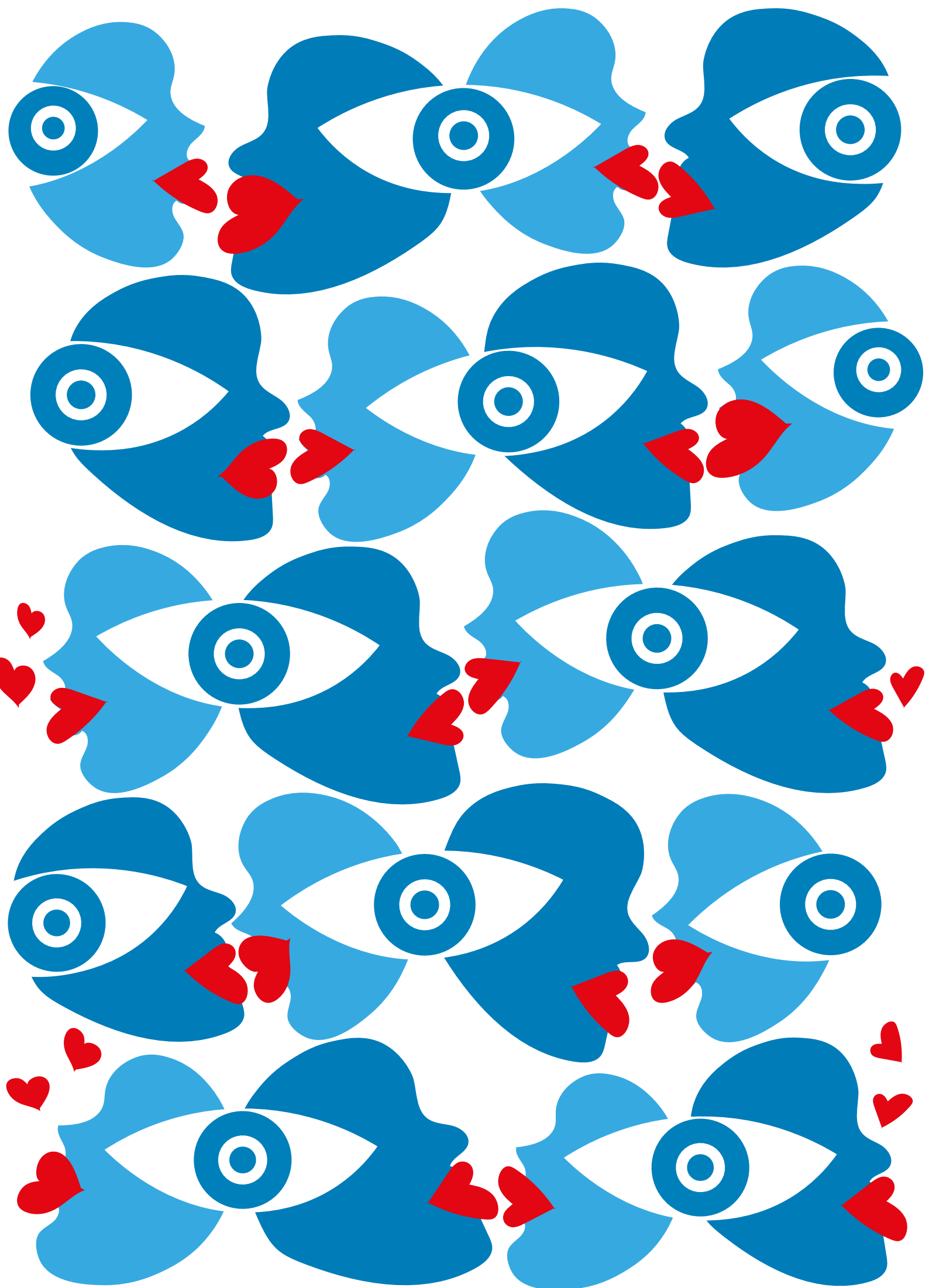
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LOCALCHECK

PEACE IN THE PARK

In spring 2018, people have again started talking about World War Three. Trump, May and Macron started bombing in Syria, without a democratic vote and before chemical weapons inspectors could arrive. Blair popped up to commentate from the sidelines, the ghost of illegal wars past, reminding us of lies about non-existent weapons of mass destruction. People are right to be horrified. The world is again and again brutalised by war. Standing up for peace is important.

It was 2003 when Iraq was invaded, even after millions marched in opposition. Sheffield sent coach-loads to London. We were right to protest, even though the warmongers ignored us. Sheffield's Peace in the Park Festival sprang into life that year as a beautiful message from our city, to the world and the next

The festival's funding has been secured this year thanks to its first ever Lottery grant, along with a series of benefit gigs. One of these, at Yellow Arch Studios, raised a stonking £3,000. Attendees may not realise that a series of work experience and training opportunities are available with the festival, from music industry skills to events management. Year round, there's youth and community cohesion collaboration with Zest in Upperthorpe.

For updates as the big day approaches, tune in to the Peace in the Park programme on Sheffield Live! FM, 5pm on Fridays or by podcast. On the day, 40 stewards are needed, so if you can offer time then get in touch.

Sheffield has a long and proud history of anti-militarism. Peace and justice matter to people in our city. Only in Sheffield

“STANDING UP FOR PEACE IS IMPORTANT”

generation, that war is not wanted.

This year Peace in the Park happens on Saturday 9 June, 12-8pm at Ponderosa Park. The massive line-up of performers, all giving their time voluntarily, is spread over five stages. A Reggae Tent joins the list this year. There will be a Sheffield Stage for local bands, a World Music Stage and a Blues Stage, alongside regular favourite, the Cabaret Tent. The list of stalls and musicians is over-booked long in advance, which shows just how popular it is.

'Patches for Peace' produced during the year's craft workshops will be on display. The Environmental Area will be joined by a Climate Action Zone this time, drawing attention to the crucial health of our planet. The Children's Area, open till 6pm, and numerous crafts, activities and the Healing Area, will be chilling people out.

can you hear Latino Times broadcaster Mauricio Sirvent on Sheffield Live FM signing off with, "Love one another, and free Palestine." If you're not already on board, join the anti-war movement. See you at Peace in the Park 2018?

Hosted by Alt-Sheff

peaceinthepark.org.uk | zestcommunity.co.uk
sheffieldlive.org | alt-sheff.org

SHEFFIELD CYCLE JUMBLE

Sat 5 May | 9am-12pm | St Mary's Church, Bramall Lane

This twice-a-year boot sale for cyclists is a treasure trove of bargains which has been running for nearly a decade. Get to St Mary's early, because the place can be heaving. It's a fun-filled morning of bike parts, accessories, clothing, books and everything imaginable for your zero-carbon transport of delight. sheffieldcyclejumble.wordpress.com

SHEFFIELD ESTELÍ SOCIETY:

RIDE FOR NICARAGUA

Sun 20 May | 8am-10am departures | Ecclesall Road

Estelí is one of Sheffield's twin cities. On 20 May, bike rides to raise funds for Estelí partner projects launch off towards Derbyshire on three routes - hopefully all back for teatime...

sheffielddestelisociety.org.uk

"Amazing service. I wish I'd discovered this place 5 years ago! Better late than never though, my back feels a tiny bit stronger and less painful every day and for that I cannot thank you enough! Highly recommended!"

Jo, Sheffield, 2017



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BIKE SHARING

FROM ANARCHISM TO APP

Earlier this year, Sheffield woke up to a colourful new transport development: hundreds of yellow bicycles ready for anyone to ride away through the grey winter streets.

Bike sharing makes cycling accessible to a large number of people, offering immense benefits to both cyclist and city. It's great for the environment on both a global and local scale, and the Ofo bikes have reminded me of the childlike joy of cycling. Their introduction to Sheffield could make our city a healthier, happier place to live, work and play.

Bike sharing schemes have their origin in the White Bicycle Plan, masterminded by Laurens 'Luud' Schimmelpennink. Luud was a member of a Dutch anarchist movement known as Provo, whose plan was simple: introduce 20,000 bicycles to the streets of Amsterdam which would be free to use and could be left anywhere outside for someone else to ride away.

That idea seems tame now, but the original plan was surprisingly radical in the way it attempted to shift the focus of planners towards sustainable, shared methods of transport. According to the original manifesto, "The white bike symbolises simplicity and hygiene, as opposed to the gaudiness and filth of the authoritarian car."

The Provos presented their plan to Amsterdam City Council, who refused to support it. Not prone to giving in easily, Luud and his comrades scraped together a bunch of old bicycles, painted them white and left them around the city. When the police returned them for violating a law against leaving bicycles unchained, Provo redistributed them. This time, each came equipped with a combination lock, the code to which was spray-painted in black on the white.

Provo often provoked law enforcement like this. At the wedding of Princess Beatrix and Claus von Amsberg, who had been a member of the Hitler Youth, Provo chanted slogans including, "Mijn fiets terug" ("Give me back my bike"), a reference to the confiscation of bicycles by the Nazis. They also threw a smoke bomb at the wedding carriage, causing no harm but inciting a violent police response.

Bike sharing schemes have moved on significantly in their relation to power, but even more so in their relation to technology. To use an Ofo, you unlock it using a smartphone and your journey is tracked and logged. There are a couple of benefits to this, like the ability to easily report damaged bikes. On the downside, the data collected is worth a lot of money to advertisers, who could use it to target us through our phones or the bikes themselves.

It is not hard to imagine the city changing, as billboards spring up along popular routes or large shops and restaurant

chains offer deals to customers in return for parking nearby. It is no surprise that corporate advertising companies like JCDecaux have been involved in recent developments.

To return bike share schemes to their radical roots and realise a better model of accessibility for all, we must place bikes in the same conversations as the railway and call for genuine public ownership. Critics might point towards costly schemes in cities like Melbourne, where bikes are underused but cost the taxpayer millions. They conveniently forget that mandatory helmet laws in Melbourne are the major reason why the bikes are an unloved drain on public resources.

In a publicly-owned model, we could ensure that data is disposed of once the end location has been uploaded, or it could be used by city planners to design improvements to our infrastructure and services. If we owned the bicycles, every penny we spent using them could remain in the local economy.

The Ofo bikes around the city are an invigorating development, but there is no reason not to imagine the best possible world when thinking about our city and our transport. For me, that means more green transport, paid for through taxes on unrenowable energy companies. In the meantime, however, you'll see me riding yellow bikes around Sheffield.

Michael Scarborough



Luud Schimmelpennink. Photo by Joost Evers



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FESTIVAL OF DEBATE

CARRY HOPE IN YOUR FISTS

Festival of Debate 2018 launched last month with a talk from economist Yanis Varoufakis at Sheffield Hallam University. Thanks to everyone who came out, listened intently and asked insightful questions. It was the biggest event we have run to date. If you missed it, you can find a full video of the talk online by searching “Yanis Festival of Debate”.

At the time of writing, we have only hosted 3 of 80 events in our programme, so there’s plenty more to shout about. In addition to the four events profiled opposite, there are some others in May that we’d highly recommend: **In Conversation with Dr Lee Major** (Tues 8 May, SU, £5/£4), exploring social mobility in higher education; **Protest: Stories of Resistance** (Wed 9 May, Millennium Gallery, £9/£7), featuring fictional reimaginings of real-life struggles and hosted by John Rees of the Stop The War Coalition; **The Futureonauts Present: Everything is Possible** (Tue 15 May, Theatre Deli, £8/£6), an interactive cabaret show urging us to abandon cynicism and look to the future; **Mandatory Redistribution Party: Judgement Day** (Sat 26 May, DINA, pay as you feel), an audio-visual comedy lecture about “the terrible state things are in and what we can do about it”; and **Trump! The Musical!** (9-12 May, Theatre Deli, £13/10), which speaks for itself.

We believe that discussion is the antidote to apathy. If you feel disengaged, like you don’t care, like it makes no difference what we say or do, please consider coming along to a Festival of Debate event and we’ll do our best to change your mind.

Sam, Now Then editor-in-chief



See the full Festival of Debate 2018 programme at festivalofdebate.com.

UNMASKING EVIL IN THE MODERN AGE - ADMINISTRATIVE MORALITY?

Thu 10 May | 6:45pm | Free
Quaker Meeting House



Evil - a word not often seen outside tabloid headlines in the modern world.

‘Administrative evil’, however, is a phrase we all need to become more familiar with. It was coined by two American professors, Danny Balfour and Guy Adams, following long research into the potential for ordinary people to cause suffering and loss to others, within a legal framework and with an apparently clear conscience.

Their research began with the Nazis, but traces the ongoing issue through the US space programme and into modern business practice, their latest example being the torture controversies at Abu Ghraib prison in Iraq.

This event brings together Prof Danny Balfour and Prof Matt Flinders, Founding Director of The Crick Centre, aiming to broaden public understanding of the issue and consider potential examples within the UK and our own city. Learn how lawful activities can be evil, how to spot it and join the conversation about how we go about unmasking evil in the modern age.

FRANCESCA MARTINEZ - WHAT THE **** IS NORMAL?

Thu 10 May | 7pm | £10/£8
Sheffield Students’ Union



What happens when you’re branded ‘abnormal’ in a world obsessed with normality? How do you find your path in life? And is anyone really ‘normal’?

A comedy show based on her best-selling book of the same name, **What The **** Is Normal?** takes Francesca Martinez’s insightful, no-holds-barred exploration of that powerful six-letter word to the stage.

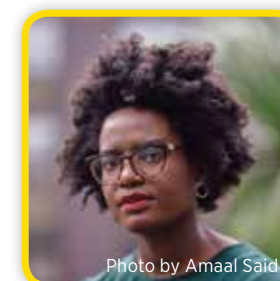
Francesca shares her own life-changing journey of growing up as ‘abnormal’, being rescued from high school hell by **Grange Hill**, letting Ricky Gervais take the piss out of her walk in Extras, supporting Frankie Boyle on tour, and working out what to say to the BBC after being offered the role of a ‘vegetable’.

While the book and its associated show implore us not to look at Francesca as ‘an example to us all’, by all accounts the comedian, actor, writer and committed activist is just that.

After all, what the **** is normal anyway?

RENI EDDO-LODGE: WHY I’M NO LONGER TALKING TO WHITE PEOPLE ABOUT RACE

Thu 17 May | 7:30pm | £9/£7
Pennine Lecture Theatre



Reni Eddo-Lodge’s highly-acclaimed 2017 book, **Why I’m No Longer Talking To White People About Race**, is a sobering read.

A blog post written in sheer frustration in 2014 became the departure point for an engaging dissection of systemic racism, colonialism and white privilege.

Dismantling what you thought you knew about racism and re-building it brick by brick is no mean feat and she pulls no punches, charting the history of racism while showing just how far we still have to go as a society.

Hosted in collaboration with Our Mel, the collective behind Melanin Fest, this talk will see Reni explore the key points brought out in the book and its subsequent podcast, **About Race**, which have opened up the topic of race in Britain, in particular amongst white people. And yes, Reni is aware of the irony.

SOHRAB AHMARI - THE NEW PHILISTINES

Sun 20 May | 7-8:30pm
£9/£7 | The Void Cinema



‘Identitarian art rarely manages to raise marginalised and ‘subaltern’ voices. Doing so successfully requires really listening to such voices in all their rich complexity – whereas identitarian art usually searches for subaltern props with which to bash the ‘dominant’ culture. Opposing the ‘oppressive’ mainstream is more important than examining the peripheral as it really is.”

In his provocative and highly-acclaimed book, **The New Philistines**, Sohrab Ahmari argues that current political narratives are infecting the arts, detracting from their historical function of pursuing beauty and truth, which are both universal and timeless.

This perspective has naturally been met with no small amount of outrage, particularly from the historically marginalised groups for whom the politics of identity have in many ways given a voice where previously there was none. In a time when outrage can too often close down debate, Ahmari’s careful considerations should be heard.

CASSETTEBOY

MASH-UP KINGS STOP BY SHEFFIELD

Cassetteboy's video mash-ups will be known to many, with a collective online view count of over 43 million. The duo's political uploads span a decade, combining satire, social commentary and electronic music, with Theresa May, David Cameron and Alan Sugar the subjects of their most viral videos.

I spoke to Mike, one of the two brains behind the Cassetteboy operation, ahead of their live audio-visual show at Abbeydale Picture House on 19 May, part of Festival of Debate 2018.

How do you decide the subject of a Cassetteboy video?

Most of the time it's motivated by hatred. It's someone that winds us up and we want to make them look stupid, or with the more political videos we feel we have something valid to say about someone by subverting their words, like we did with the David Cameron and Theresa May raps.

Do you have any stories about a subject responding to one of your videos?

We did a Hairy Bikers mash-up and a James May mash-up and they both took it quite well. We did a Nigella Lawson video, which is one of the only videos we've had taken down from YouTube. I guess she or whoever owns her footage didn't like it very much. But we've never met anyone we've mashed up. I think it would be quite embarrassing if we did, for us and for them.

Can you talk us through your creative process?

We start by gathering as much raw material as we can. For example, **The Apprentice** video we did many years ago is made from four series of The Apprentice. If you just count the boardroom scenes, that's maybe 24 hours of footage of Alan Sugar. We then gathered about an hour of stuff we thought would be useful and rearranged it, trying to make as many jokes as we could. All of that then created a six-minute video. The process took about three months. We weren't working on it full time, but it felt like we were.

With Trump in the White House, has it become harder to do satire?

It is difficult, because Trump does and says things more ridiculous than we can make him say. The other thing with Trump is the news cycle moves incredibly quickly. You make a joke about Sean Spicer and he gets sacked. You make a joke about Trump ignoring the humanitarian disaster in Puerto Rico and the news cycle has already moved onto the Russia investigation by the time you've finished it.

Is it important that your work is political?

To use The Apprentice example again, in that video we are mocking Alan Sugar, not the contestants, which is the exact

opposite of what the show itself does. You could say that's political. We do stuff about politics itself when we feel we have something to say about government policies. Not everything we do has to be about politics, but everything we do is political.

If you had to pick a favourite piece you've made, which would it be?

Probably David Cameron's Conference Rap. That particular video took what we had been doing and elevated it to the next level: it was political, it was timed to music, all of the words rhymed. Also, just through sheer coincidence, we released the video on the very day David Cameron changed the law to make our kind of copyright infringement legal. There was a nice kind of synergy there.

What can people expect from your live show?

People can expect some of our greatest hits, but we've got quite an established show, with lots of fun stuff people won't have seen or heard before if they've never come to see us live. So hopefully there will be stuff you know and enjoy, but also stuff that you won't know that you will also enjoy.

Zoe Knight



Cassetteboy come to Abbeydale Picture House on 19 May. Tickets are £11/£9 via Tickets For Good.

festivalofdebate.com

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FUTURE SHOCK

SOCIAL MEDIA AND 21ST CENTURY ACTIVISM

Last month was one of reflection: **2001: A Spacy Odyssey**, the 50th anniversary of the assassination of Martin Luther King, and 'that' speech by Enoch Powell. **Future Shock** by Alvin Toffler, a sociological Nostradamus, should be there too, a useful reference in a week when social media has been blamed for a spate of violent crimes in London.

Toffler can be sentimentalised, but his crystal-ball focus on themes, like goal setting, challenging the status quo and threats to democracy from a disenchanted electorate, are worth recycling. In the final chapter, 'The Strategy of Social Futurism', Toffler raises the spectre of the distant politician, too remote from their voters, resulting in a self-perpetuating political elite. But he has a plan. This was before social media, before virtual dating, cloud storage and presidential tweeting as a method of policy making.

Toffler ends the book with the hope of 'future social assemblies', where voters can participate and make their views count

unimagined a decade ago. In so doing, however, the effect is the gradual dissolving of large demographic groups, causing individuals to retreat into a world of their own creation.

Balancing this dystopian view is the evidence that individuals continue to meet in person. Recent demonstrations with huge attendances, many of them globally coordinated (Pussyhat, Anti-Trump, March For Our Lives gun control marches), stand testament to this, traditionally organised by trade unions and similar community agencies. But flash mob politics, be it in the form of gatling-gun messaging or hastily-arranged rallies in Trafalgar Square, will not sustain unless underpinned by tangible shared values. Returning to Bartlett, the result of 'digital populism' is that, when results are not delivered, further disaffection fuels further discontent.

Social media is both a weapon and a shield, illustrated by the Sheffield tree felling protests. It is not the platform for discourse

"SOCIAL MEDIA IS BOTH A WEAPON AND A SHIELD"

as an antidote to 'technocracy', a popular description of post-war politics.

Futureshock is not a how-to manual for the 21st century, and it never claimed to be, but its recurring themes - 'the transience of purpose' and 'rapid turnover of goals' - certainly connect the 1970s with social media in the sphere of social-political activism: content-weak, fast, free, emotional, fuelling; what James Bartlett of the New Statesman calls 'just fix it!' politics.

Our starting point here could be the Arab Spring. The jury is out as to whether this was the first case study for social media causing or enabling an uprising, and we are probably too close to the event to reach such a conclusion. During a recent discussion with Indian colleagues, the question was posed as to how Ghandi and Mandela galvanised their nations, in the pre-digital era, to overthrow their colonial yoke. "Simple," came the reply, "They both had a common enemy."

Social media is not 'one thing'. Ask any young or middle-aged person and most will confirm that the use of Snapchat, Whatsapp or Slack - spaces that are free of advertisers and relatively private - is more preferable than the once-pioneering alternatives, maybe more so following the recent Cambridge Analytica revelations.

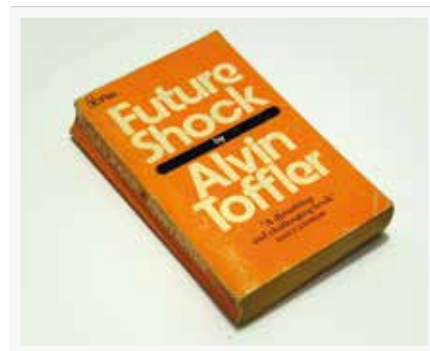
What would Toffler make of this individualisation of communication? On the one hand, he would probably applaud the fact that we can 'access' politicians - and they us - at speeds of pace

or debate. It gives no promise of moral obligation, unlike the BBC, which from the outset undertook to 'educate, inform and entertain'. Structural themes - extremism within democracy, the unregulated influence over governments by tech giants, transparency, accountability - demand meaningful analysis and consensus.

Rather than obsess over the 'role and place' of social media, turning the lens on political inactivism would be more productive. Those who participate in politics, at any level, would do so in the absence of social media. History evidences this.

Community halls and public spaces are accessible to all, so why not 'kettle and smartphone'?

Julia Moore



PLANT POWER

THIS MONTH WE'RE SHINING A LIGHT ON INDEPENDENT TRADERS WHO PROVIDE PLANT-BASED PRODUCTS AND SERVICES, FROM FORAGING AND SKINCARE TO DELICIOUS FOOD AND DRINK.

THE TRADERS ON THIS PAGE HAVE A CRUELTY-FREE ETHOS AT THE HEART OF WHAT THEY DO AND OFFER A VARIETY OF VEGAN OPTIONS FOR THE DISCERNING PALETTE.

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FOOD

SHEFFIELD FOOD FESTIVAL

Sheffield Food Festival is returning to the city over the May bank holiday, 26-28 May. This free event is a celebration of the Sheffield food scene, giving an opportunity for all to indulge in the edible delights on offer.

In the Peace Gardens, you'll find the city's best producers, from Regather and Seven Hills Bakery to Moor Market traders. Take your time perusing the stalls and stock up on fantastic cheeses, craft beers, artisan bread and plenty more. Look out for fine patisserie from 4 Eyes Patisserie too. They'll be introducing new cruffin and konut flavours and their gin and tonic macarons, giving you a taste of what will be on offer in their new shop.

In the Theatre Kitchen, you can watch chefs share their skills and cook with local produce, including Tom Lawson from Rafter's and Brez Barwise from Sentinel Brewhouse, or go and check out one of the cooking sessions. To give you a flavour, Blessone's Kitchen and Fula Flavour will be showcasing West African cuisine.

You can enjoy fabulous street food on Pinstone Street,

where there will be new traders serving up uber grilled cheese toasties (Melt Works), top German sausages (Get Wurst) and pan-Asian dishes (Little Somboon Kitchen).

Orchard Square will host a pop-up tea room, where you can feast on cakes and bakes with a cuppa, and street artist Faunagraphic will design a foodie colouring wall, where festival goers can unleash their creativity.

Eats, Treats & Beats returns to Fargate with fantastic street food, great local beers from Sentinel and Stancill, and entertainment organised by Plug.

To whet your appetite, opposite are our Food Festival recommendations, including mac & cheese with a twist, proper pie, homemade gelato and artisan gin.

We're really pleased to be launching the all-new Now Then 10 cocktail at Public this month. More on that below.

Ros Ayres
nibblypig.co.uk

NOW THEN 10 COCKTAIL

We thought it was worth reminding you that, for this month only, the Now Then 10 cocktail will be available at Public, the new cocktail bar in the basement of the Town Hall, run by the big brains behind The Great Gatsby and Picture House Social.

Created by Public's cocktail designer, Jack Wakelin, the cocktail is built around Talisker 10 whisky, which is 'fat washed' in donuts from 4 Eyes Patisserie via Steam Yard, combined with homemade custard wine, white cacao and a drop of cinnamon oil. It tastes amazing.

Jack told us: "On the nose, you should be able to get the vanilla notes from the custard and cinnamon garnish. A tiny bit of smoke from the peated whisky comes through on the palate."



Photo by Will Anderson

sheffieldfoodfestival.co.uk

FIZZ AND FROMAGE

Instagram:
[@Fizzfromage](https://www.instagram.com/_Fizzfromage)



Sister team Hatty and Emily have taken the classic mac & cheese and brought it up to date with exciting toppings, served with their favourite tipple: a glass of fizz.

Their Fizz & Fromage signature sauce celebrates all things local, made with Our Cow Molly milk and three fantastic cheeses from Porter Brook Deli.

You will find Fizz & Fromage just above the Peace Gardens on Pinstone Street during the festival. If you're unsure, follow the moreish smell of melting cheese...

"We cannot wait to get behind the other side of the hatch and serve up our full range of mac & cheese pots and deep-fried mac rocks to the good people of Sheffield."

PIE EYED

Instagram:
[@_Pieeyed](https://www.instagram.com/_Pieeyed)



Pie Eyed began three years ago with just Jack and his horse box. They serve delicious proper pies encased in hand-crafted, all-butter pastry, with fillings ranging from the crowd-pleasing beef brisket to vegan shepherd's pie, ale and pancetta, and more. Pie Eyed specialise in weddings and events and you can find their pies stocked at Mr. Pickles' and Birdhouse Tea Bar & Kitchen.

You will find Pie Eyed on Pinstone Street, serving their homemade proper pies.

"We're looking forward to catching up with other traders - swapping street food amongst one another - a proper pie for a Caribbean meal or homemade ice cream in a cone."

LIVVY'S ICE CREAM

Instagram:
[@livvys_ice_cream](https://www.instagram.com/_livvys_ice_cream)



Livvy's make their Italian-style creamy gelato themselves from all natural and seasonal ingredients, sourced locally where possible. Their mint choc chip, for example, is infused overnight with fresh mint from Rustlings Road allotments. All the cordials for their slush machine are homemade using just fruit and sugar, with nothing artificial. Flavours are seasonal, so look out for locally-foraged elderflower.

You can find Livvy's Ice Cream on Pinstone Street, where they will be serving from their vintage van, Nellie.

"I am looking forward to unveiling the winning flavour from my recent 'design an ice cream flavour' competition. There were some incredible ideas submitted."

THE GIN CART

Instagram:
[@thegincart](https://www.instagram.com/_thegincart)



Sheffield-based Gin Cart will be serving a great selection of gin and tonics from their stunning blue horse trailer on Pinstone Street.

You'll find gins from small batch distilleries, including Yorkshire makers Masons, Tinker, Whittaker's and the excellent Sir Robin of Locksley, distilled in Sheffield.

"We are looking forward to being back in our home city and sharing our passion for gin."

"The festival will be an excellent opportunity to serve great gin with great tonics and garnishes, giving festival goers the chance to try something new."

FOOD EVENTS

Check out the super-tasty and healthy food from plant-pushers Shed, every Monday, 11:30am to 2pm, at Union Street's pop-up cafe.

Bessie's Bistro on Abbeydale Road host bistro evenings every Friday, and May is focused on Sicilian. From arancini and caponata to chocolate with figs, enjoy three courses for £22.50 and BYOB.



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WORDLIFE

HOSTED BY JOE KRISS

We've got four poems for you this month, plus three great events for you to look forward to in May and June.

This is John Hegley's first time in Now Then. The Poet Laureate of Whimsy is doing a special performance on 9 June. He's also running a poetry workshop on 8 June, for those of you wondering what else rhymes with 'log' and 'dog'. It's also held at the Library Theatre and you can find details on John's website.

Vicky Foster headlined Wordlife with Henry Normal back in February and is a rising star from Hull, last year's City of Culture. Mary Carr and Ros Ayres regularly appear in these pages as two great poets residing in Sheffield.

Joe Kriss
joe@weareopus.org



If you have a piece of creative writing you want to submit to us, please email joe@weareopus.org

PROTEST: STORIES OF RESISTANCE

Wed 9 May | 7-9:30pm | Millennium Gallery | £9/£7

Written with historians, sociologists and eyewitnesses, this collection follows fictional characters caught up in the real-life struggles of the grassroots movements that agitated for change in Britain. Hosted by author, activist and officer of Stop The War Coalition, John Rees, the evening will also feature Martyn Bedford and Joanna Quinn.

LIVE LATE: DISSENT

Fri 25 May | 7:30-10:30pm | Graves Gallery | £10/£8

Wordlife and The Folk Forest team up with Museums Sheffield to curate an interactive promenade performance event in the Graves Gallery, featuring poets and musicians strongly in the protest and activist tradition, including Three Acres & A Cow, Zena Edwards, Alabaster dePlume, Matt McAteer and Neighbourhood Voices choir.

JOHN HEGLEY & MARK GWYNNE JONES

Sat 9 June | 7:30pm | Library Theatre | £10/12

John Hegley and Mark Gwynne Jones will share words from their published works and from less celebrated sources of much younger years - diaries, letters, Daily News books.

The Condition

Where do you feel the pain?
I hold my hand across my breast bone
and cough, my chest rattles, shaking out
a series of dull echoes.

How long have you been experiencing symptoms?

Years, I reply. I thought it was normal so I have just lived with it - but the condition has got worse in recent months. My jaw is constantly clenched, frequently I've felt like I can't breathe, my airways are constricted and tight, it's as if my lungs are a size too small. When I started to cough up furballs, the size of sadness, I thought I should seek help.

Ros Ayres

Killing the Azalea

I noticed it wasn't doing well,
had spent weeks moving it from
one room to another replenishing
water in the saucer as I had for
my late cat.

It wasn't an unwelcome gift
and faced with the choice between
the living and the dead, in the flower shop
I opted for the former: the white blossom
against vivid green; it looked like a survivor.
I felt I must remain hopeful for your sake too.

A day of forgetting and blossoms shrivelled.
I felt depressed, resumed my regime
and was elated when new shoots arrived.
I owed it something for remaining.

Then things happened; I kept walking past it.
Other things happened; Why was it important after all?
It became less a plant and more an installation.
Removing it eventually to the bin,
the saucer watched me.
Apparently it isn't difficult to kill an Azalea
though the saucer still watches me.

Mary Carr

Tick

I am counting seconds
With my eyes closed.

Checking and rechecking.
Feeling for their edges.

Turns out they are spongy
Like chambers in a heart.

They have resistance;
Wet texture.

They stack
Like vertebrae

And I am slipping
Silent steel

In at the weak points;
Scooping out blood,

Spinal fluid,
Fibrous connective tissue.

I'm checking that I know
What a minute looks like.

Vicky Foster

Let Us Play

Let's dig tunnels.
Let's build bridges.
Let's get close
like clouds of midges.
What was under
Mr Brunel's hat?
His love-letters
And his sandwiches.
Let us cross that big divide.
Let us go and coincide.
And with the space between deducted,
Let us mind what's been constructed.

You provide the motion and I'll start the debate.
You provide the provender and I'll supply the napkin
and the plate.
Let's combine this life of mine with your own
slender fate.

Let me elaborate.
Let's be thick as thieves can be.
Let's thicken up the ice and then entice
the world to skate.
You be narrow, I'll be straight.
You be weight and I'll be volume.
Let's make a pair of zeros
make a bigger figure eight.
Let's collaborate.

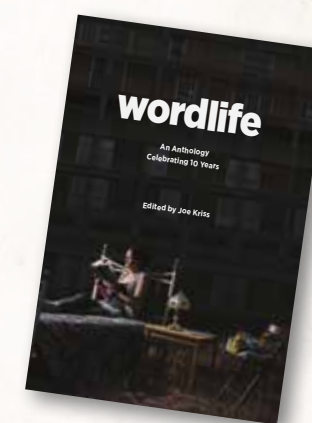
John Hegley
From *Peace, Love and Potatoes* (Serpent's Tail, 2012)

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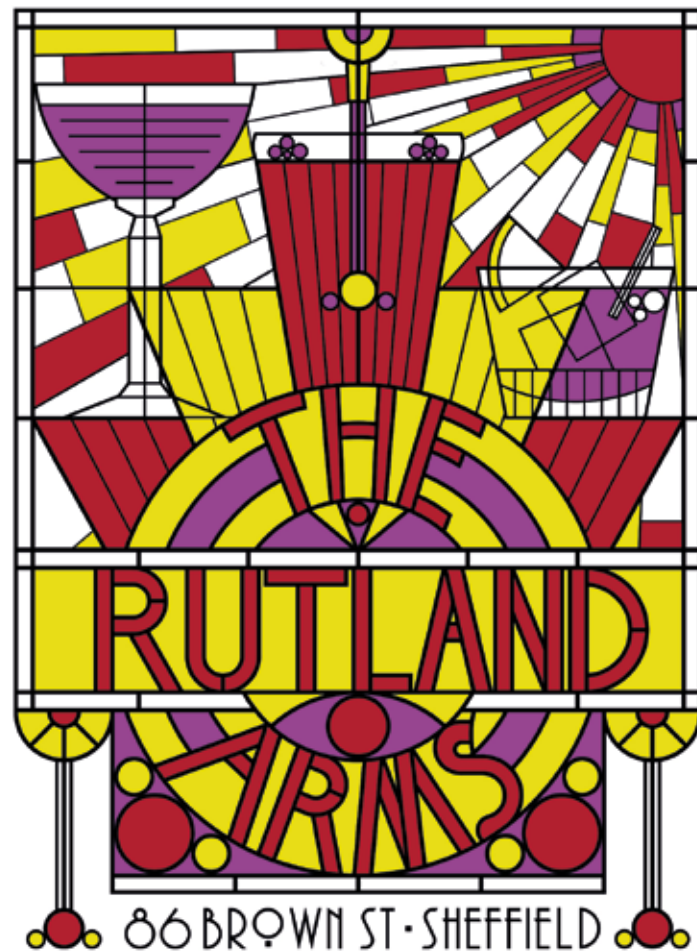
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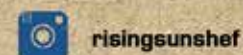
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SAD FACTS

GLORIOUS FACTS FOR OBEDIENT CITIZENS



MAY DAY

May Day - two words both ancient pagans and victims of aircraft disaster know all too well. For one, it's a time of celebration. For the other, it's a certain death sentence.

Thankfully, I am firmly in the first camp, though my ex-brother-in-law and his wife-to-have-been are now in both.

I love May Day. It's as British an institution as Yorkshire Pies or Pret a Manger (French, lit. 'ready to trough'). Yet every year, despite its long history as a springtime fertility ritual, I cannot convince a single May Queen to touch my grey secret with a ten-foot maypole - not even one that my sad father handcrafted specifically for his own occasion.

Brexit has given us our May Day back, but some people still insist on being bad apples in the bobbing contest of patriotism.

I remember fondly chasing unmarked women through the streets whilst disguised as a horse; becoming a giant green man and inhabiting the kind of mental space a giant green man might inhabit; and grand old traditions like black-face morris dancing, which has nothing to do with racism because all the participants try their utmost hardest to not think a single racist thought whilst wearing it.

The sight of strictly gendered virgins prancing around a giant phallus, tying themselves in knots until they achieve finality reminds me of British society in a nutshell. It fills my heart with warmth. It should fill yours too.

So this bank holiday, go out and shout 'May Day! May Day!' from the rooftops (of your own or a consenting neighbour's house), and hope that somewhere up there, the glorious Red Arrows aren't doing the same.

MEAT KIDS

A rare birth defect in newborn children in South Yorkshire has given rise to a wave of exclusively carnivorous babies, unaffectionately nicknamed 'meat kids'. These children are both psychologically and physiologically averse to anything but raw meat. Any other food they ingest is coughed up in the form of dense black cubes that are impossibly hot to the touch.

This condition is putting yet more pressure on overwhelmed parents, who now have to add the cost of fresh meat to the ever-growing expenses of child rearing. A number of parents are tackling the stigma by trying to improve visibility of the condition, raising money for their campaign by selling novelty baby onesies emblazoned with slogans such as 'Another steak please!' and 'Gammon babies are cute'.

But child psychologist Jane Adams has criticised the campaign's methods, saying, "The pace of progress can be slow and society may not yet react well to seeing newborn babies eating raw meat."

To compound the problem, the abnormal protein intake is rumoured to imbue these children with a vast amount of physical strength, with early data suggesting they will have double the strength of an adult by puberty. It is unclear how this vast difference in strength will affect parent-child relationships. Gym memberships are expected to skyrocket as worried parents struggle to maintain dominance.

The short-term strategy of the government and the NHS seems to be one of denial, but soon they will be forced to act, before the ramifications of a high-strength meat generation throws the intergenerational divide into civil war.

SAM NICORESTI (@SAMNICORESTI) & AVA LIVERSIDGE (@AVALIVERSIDGE)

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LISA O'HARA

SURREALIST MANIFESTATIONS

×

This month's featured artist, Lisa O'Hara, is an illustrator and graphic designer living and working in the Sheffield area. Her work is a blend of new and old, taking inspiration from 50s advertisements and bric-a-brac that catches her attention, but with a unique twist that flirts with futuristic shapes and dives headlong into surrealist manifestations worthy of Fear and Loathing In Las Vegas, like Roy Lichtenstein in the throes of a fever dream.

Although your art seems primarily a product of your imagination, how does your real-life environment have an effect on the work you produce?

I'm happy that I live in Sheffield and I think my day-to-day plays a big part in what I tend to doodle at the end of it. It's usually music-oriented, which influences how my day has gone. My day job title is Graphic Designer at Sheffield Hallam University, so I tend to stay within certain brand guidelines and structure. Illustra-

a big market for those in the collectors world. I'm probably pissing off a lot of 'real' collectors on eBay. I really enjoy the simplicity of block-print style and simple grid methods in tiny spaces.

How does your approach differ between commercial work and personal work?

It doesn't really. Because I have a day job, all of my illustration work tends to incorporate the styles that I like and I've been really lucky in terms of clients. I've had a lot of trust in that sense. The commercial work that I do for the University is great though. I really enjoy my job.

2018 is a good time to be working as a designer and illustrator?

I think it is, especially in Sheffield. There are so many great outlets to get creative. I think things like George Law's Doodle Club, Endless Love Creative and Girl Gang Sheffield, to name a few, are inspiring people to get creative, even if they feel like they're not particularly that way inclined. I think creative prob-

“CREATIVE PROBLEM-SOLVING, ESPECIALLY IN THE ILLUSTRATION REALM, IS REALLY IMPORTANT”

tion-wise, I tend to work with the opposite and keep it as more of a fun outlet for me to play with. It's really important for me to let loose and work with unusual patterns, shapes and grids.

What are the defining characteristics of your art?

The go-to visuals I tend to begin with stem from facial features, usually eyes and the human face in profile. That tends to inspire patterns. And maybe dogs come into the equation somewhere along the line. I'm always looking to the 50s and 60s for inspiration in terms of colour and pattern, so I'd like to think I'm getting into the swing of that being inherent in what I do now. I do enjoy monochrome though. I'm really drawn to thick black line with white.

Often your work has an element of surrealism. Where do you find inspiration?

I've got a weird set of collections that inspire my work. My studio might seem like a bit of a nuts mix between 1950s American children's toys, weird stamps and kitsch paintings. I worry sometimes when family come round, they might think I've gone a bit west, or **Silence of the Lambs**-style collector. But it's organised chaos. I'm really into European match box covers at the moment though, and advertising pin badges from the 50s. There's

lem-solving, especially in the illustration realm, is really important. Sheffield is really rich in its culture and illustration can play a big part in multilingual communication.

What's next? Anything exciting on the horizon?

I'm putting on an event with two really inspiring people: creative machine of a woman, Charly Calpin of Rainbow Heron and Girl Gang, and Charley Alcock, who is an all-round spiritual goddess. The event is called Burn The Witch. It addresses female persecution, but is an all-round celebration of the woman.

After this, I'm planning a large-scale mural in my studio. It's something I've been meaning to do for a long time, so I'm excited for that.

Liam Casey

lisaohaha.com

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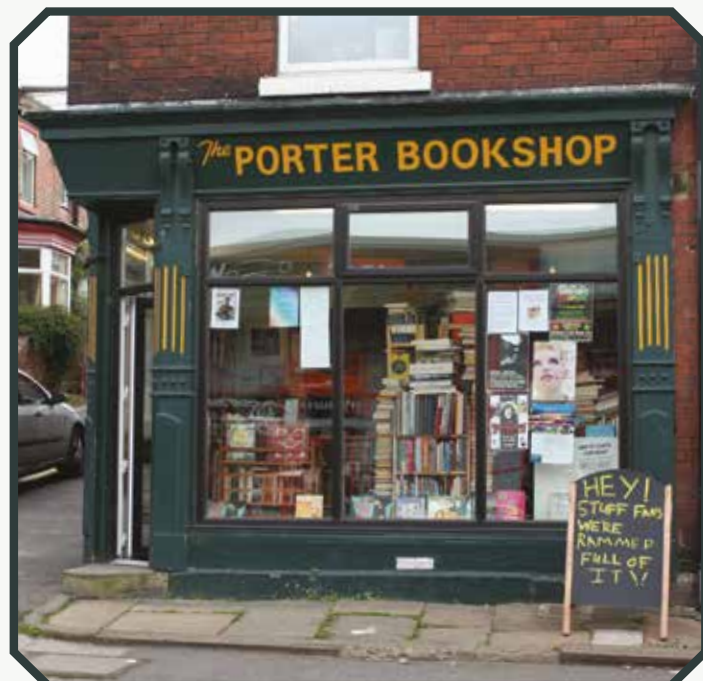
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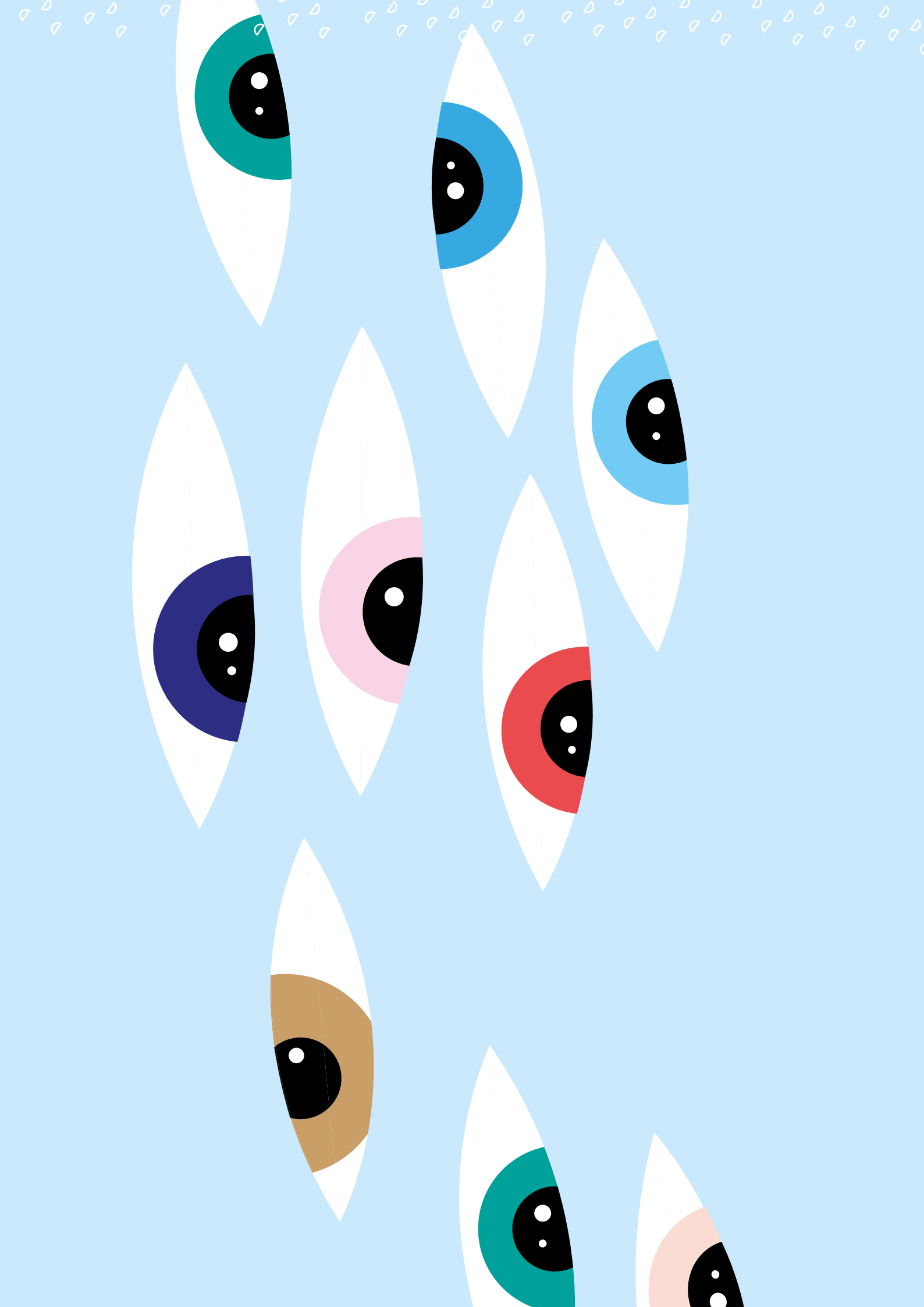
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Images Joe Horner and the Roco Instagram family



MUSIC

WOMEN IN CLASSICAL MUSIC

As a woman who works in classical music, both in trumpet performance and journalism, I'm often reminded of the divide between men and women in the field. Music is a universal language that has the power to unite diverse societies and bring people together, so why is it that women have remained so under-represented in the concert hall? In the wake of International Women's Day, now is the time for the industry to reflect on what it's really like to be a woman making a living in classical music.

2013 saw Marin Alsop become the first woman to conduct the **BBC's Last Night of the Proms**. A good thing, right? Yes, until you realise that it's taken 118 years to get to this point. Progress has been painfully slow. This can be put down to many reasons, including preconceived judgements which are so ingrained in our society that we are not even sure how to change them. A prime example is the role of working mothers, particularly in touring orchestras.

The question here is less about why women are under-represented, because we can all hazard a guess as to the reasons. The important thing is how we can make change, and the first step is to keep the discussion open and moving. This is not a problem just for women to tackle. It's for everyone who loves this music. There are only a handful of women working at the top of the profession, like conductor Marin Alsop, trumpeter Alison Balsom and composer Judith Weir. What young girls need is more role models, and fast.

Although some steps forward have been made, there are still some worrying statistics being published by orchestras and other classical music organisations. The 2017 Bachtrack report shows that only five out of the 100 'busiest conductors' are women, and their list of the top 100 composers performed

includes no women at all. In 2012, The Independent reported that out of all the UK's top orchestras, only 29% of the musicians were women. More promisingly, the gender split in youth orchestras is around 50:50, which could mean that the top orchestras will begin to even out over time.

The idea that in 2018 we are still finding 'firsts' for women in music is alarming, but not surprising. What young people need is the confidence that they'll be able to achieve in classical music according to their ability, whatever their gender. The women with the talent are there. They just need the opportunity to join the top orchestras, conduct the best musicians, and have their music

“THE CHANGE NEEDS TO START AT THE TOP”

programmed into concert seasons. In New York, the Metropolitan Opera's 2018-19 season features no women composers and no women conductors – a real disappointment. The change needs to start at the top, as well as at the start of a young person's musical education, so that the two spheres can balance each other out.

Change won't come if we stop talking about this. As a society, we must remain open to moving forward and making the change happen in the first place. Let's make sure we continue to support, nurture and inspire young women to enter classical music with the best chances possible.

Alex Burns

SOUNDWAVES

Arctic Monkeys have announced details of their sixth studio album. **Tranquility Base Hotel + Casino** will be released by Domino on 11 May, preceding a UK tour with two dates at Sheffield Arena already sold out.

Boiler Room are seeking to commission a new 10 to 20-minute dance music documentary as part of 2018's Doc/Fest. The budget will be £10,000 and entrants will need to take part in a live pitch at the festival. More details are available at sheffdocfest.com.

Jarvis Cocker has spoken in support of the city's street trees on the steps of City Hall. At the demo, attended by several hundred people, Cocker said the campaign to save the trees had made him “feel very proud of Sheffield.”

Local label **Black Beacon Sound** have opened a new record shop in Kelham Island. Located in the basement of Kelham Arcade on Burton Road, the shop will be open infrequently, with live DJs and stock “in a permanent state of flux”.

LIVE REVIEWS

JARVIS COCKER

6 April
Devil's Arse, Castleton

'Jarv is..' reads the minimalist promotional material for the former Pulp frontman's seemingly spontaneous tour announcement. That seems to be enough to sell out two nights in the mouth of the Devil's Arse cave in Castleton. Jarv is many things and he has masterful control of them all: frontman, radio presenter, author, activist. At times, comedian wouldn't be a stretch.

And tonight, at the first gig at the Devil's Arse, he is a pharaoh, or so the first song of this hilarious, wonderfully energetic set claims. Faking the application of make-up through a handheld mirror, Cocker whispers and struts his way seductively through a very Pulpish number about being stalked by a living statue, before donning a guitar for the colourful cultural referencing of 'Elvis Has Left The Building'.

Few can command an audience with such charm. From ramblings about ABBA's Eurovision win to impulsive interactions about Malteasers, satsumas and "a shop on West Street that you used to have to go up some stairs to get to", the banter is almost on par with the captivating set. The songs are complemented wonderfully by occasional sprinklings of harp and violin, alongside distorted guitar and plinky keyboard.

Established solo highlights 'Fat Children' and 'Cunts Are Still Running The World' are met with the loudest roar. Yet new tracks - from the almost epic philosophical piece 'Must I Evolve' to the straight-outta **Different Class** lyrical wit of 'Swanky Modes' - are early hints that a new album could be Jarv's strongest solo release to date.

Dialogue for the one-song encore teases 'Common People', but even those disappointed to hear the band strike up 'His 'n' Hers' are equally captivated by the conversational interlude about Jarvis's apparent fear of microphones, though that's far from evident tonight. A musical and spoken word triumph.

Jordan Lee Smith

LET'S EAT GRANDMA

8 April
Plug

Let's Eat Grandma were formed five years ago in Norwich by childhood punctuation fans and multi-instrumentalists, Rosa Walton and Jenny Hollingworth. They released their quirky debut album, **I, Gemini**, two years ago to positive reviews and increased their profile with a spot on **Later....** Those songs were mostly written while in their mid teens, so it will be interesting to hear what the new album, **I'm All Ears**, released at the end of June, will sound like.

The support act tonight is local pop princess Tyni, who has a strong voice and a very confident stage manner. She is focused and driven and has big ambitions of inhabiting the LA music scene. Good luck to her.

With a sparse crowd and a good chunk of tonight's set consisting of unknown songs from the upcoming album, there is a strange, almost eerie atmosphere for Let's Eat Grandma's set. They start with recent single, 'Hot Pink', with its woozy synths and desultory, chanted chorus, then proceed to transfix and baffle the audience in equal measure. Jumping from intense dual vocal interplay and elegiac soundscapes to outbreaks of playground hand-clapping, they attempt to incorporate their disparate influences, from Frank Ocean to the Beatles to Steve Reich.

They are receiving lots of adoring coverage from Pitchfork and the broadsheets, who are desperately looking for the next big thing, with occasional dissenters asking questions about forced eccentricity. The last three songs range from a simple piano and vocal ditty to 'Deep Six Textbook', with its sombre beat and wailing saxophone, before finishing with their 11-minute prog magnum opus, which rises and falls with guitar noodling, drones and synth strings aplenty.

Pete Martin

The 23:48 from Manchester to Sheffield is usually crammed full of weekday gig goers, willing to sacrifice half a night's sleep so they can stay for the encore before crawling back across the Pennines.

Talk to any lifelong live music devotee over the age of 40 and they'll rattle off all the great groups who played Sheffield until the late 90s, then bemoan how today's equivalents are conspicuous by their absence, with a Sheffield-shaped hole in tour posters between Manchester, Leeds and Liverpool. Is it because we're lacking that perfectly-sized setting, a Deaf Institute or a Brudenell?

Planning permission has just been granted to turn the Salvation Army Citadel on Burgess Street into - would you believe it? - another 'retail opportunity'. Built in 1890, the hall hosted gigs in 2011 when in the care of Occupy Sheffield, before falling back into disuse, leaving a gap between mid-sized rooms like The Leadmill and the enormodome out in Attercliffe.

DIY spaces continue to nurture the grassroots, but are we missing the opportunity to have our own Albert Hall?

DON LETTS

Sun 6 May | Yellow Arch | £13.32

Reggae veteran and 6Music mainstay, Don Letts told Now Then that he had "no plans to become a DJ", falling into it by accident. Fortunately for the thousands who've enjoyed his genre-spanning sets since the 70s, he's stuck at it, this time joined by Trojan Explosion and Dub Shack DJs.

!!!

Tue 08 May | Leadmill | £14.30

New York City's !!! (pronounced 'Chk Chk Chk') have been delighting dancefloors and irritating sub-editors for over two decades, reinventing rock's raison d'être in the process. **Shake The Shudder** is their new record on Warp. Support comes from Derbyshire disco dons Patawawa.

VULA VIEL

Wed 9 May | Lescar | £8

Meaning 'Good Is Good' in the Dagaare language of upper west Ghana, this quintet led by Bex Burch blend experimental jazz with traditional music from the region, making use of the gyil, a wooden xylophone. Music "to dance to, to make love to," according to Iggy Pop.

LATE NIGHT EXTRA: COUNTERPOINT

Sat 12 May | Crucible Studio | £10

Two mesmerising pieces by American minimalist Steve Reich: his groundbreaking 'Electric Counterpoint' with guitarist Tom McKinney and 'New York Counterpoint' with clarinetist Matthew Hunt. Each performance requires the musician to play against a pre-recorded tape of themselves, building up a new world of cross-rhythms and layered sound.

LIVE PICKS

A REYT QUEER DO #2

Sat 12 May | Broomhall Community Centre | £11

Andro & Eve enters the terrible twos with a superstar drag king performance from Bristol's Oliver Assets. Also joining host Zayn Phallic at the birthday bash are Mr Wesley Dykes, Mo Terboat, Sam Antics and Crispin Creame, among many more. All are welcome.

ANNA & ELIZABETH

Tue 15 May | Shakespeares | £15 (£11 unwaged)

This US duo chart the outer edges of traditional music, taking old Appalachian songs from archives and books and breathing new life into them with arrangements that nod towards contemporary composition. They're joined by pedal steel player Susan Alcorn and drummer Jim White.

ADRENA ADRENA

Fri 18 May | Bishops' House | £7.60

This mixed media collaboration between video artist Daisy Dickinson and ex-Boredoms drummer E-Da Kazuhisa is an impossibly seductive spectacle. Kazuhisa shifts between different rhythms while Dickinson projects abstracted geological forms onto a huge balloon floating above the drum kit, each responding to the other's actions in perfect symbiosis.

NIGHT FLOWERS

Thu 24 May | Picture House Social | £7.10

Fresh from releasing their debut album, this London-via-Humberside-via-Sheffield group cast the effervescent shimmer of 80s pop production as a backdrop to Sophia Pettit's stirring vocals and yearning lyrics. Despite echoing The Cure at their best, the chiming guitars of **Wild No-tion** root the group firmly in 2018.

CINDER WELL

Tue 29 May | Regather | £7.50

Cinder Well is doom-laden folk for end times, sourced from the mind of Portland's Amelia Baker and made for those who found Cat Power's **Moon Pix** a little too lighthearted. She's joined by Mae Kessler, Magnus Nymo and Marit Schmidt, with support from Jupiter In Jars singer Bethan Robinson.

DRUM MACHINE AT BARANG!

Sat 2 June | DINA | £6.10

In a change for this ever innovative club night, the headliner isn't a DJ but a 25-piece drum collective playing "groovy steampunk techno". Earplugs will be on hand. Residents Nimble Jack and Kom Kom support, and a combined £13.32 ticket gets you a vegan and veggie-friendly meal before the music.

HOSTED BY SAM GREGORY

RECORD REVIEWS



COURTNEY BARNETT

Tell Me How You Really Feel

Following her full-length debut in 2015 and her collaborative project with Kurt Vile in 2017, Barnett opens her second album with the brooding, lo-fi 'Hopefulness'. Juxtaposed with the instantaneous, high-tempo melodies of her debut, Barnett takes her time to let us settle in. Second track 'City Looks Pretty' sees us back in the swing of things with her blend of fuzzy guitar tones and storytelling. A slightly more psychedelic twist from the guitar layers adds a fresh dimension.

Songwriting is clearly Barnett's calling. We're treated to tracks that could open a teen summer film ('Charity') and bluesy slabs of melancholy ('Need A Little Time'). Slight twinges of psychedelia return during the Beatles-esque 'Nameless, Faceless'. Instant lyrical classics, such as, "I could eat a bowl of alphabet soup and spit out better words than you," indicate that although her sound is developing, Barnett hasn't lost her sense of humour.

Along with an incredible title, Barnett develops her sound further from angsty punk on 'I'm Not Your Mother, I'm Not Your Bitch', before final song 'Sunday Roast' bookends the album with a return to slow, brooding tones.

On this album Barnett wrestles with insecurity and frustration while maintaining hope and progressing her sound. It would've been easy for her to hash out some relatable lyrics over pop chords to tide her over, so the fact that she's delivered a concise yet diverse second album is a great sign of things to come.

Lewis Budden



ISIS MORAY

Echolia

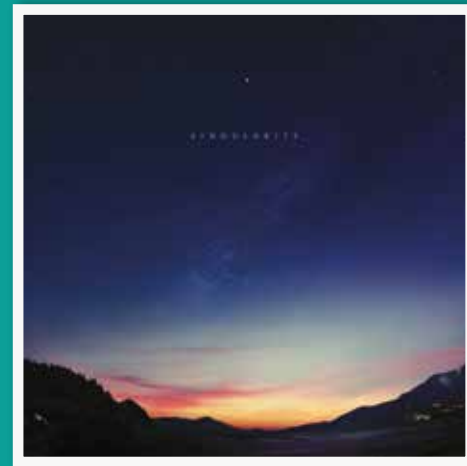
'Dark feminist techno bitch' is how Isis Moray describes herself, and on **Echolia**, her latest EP, it's not difficult to see why.

Released by burgeoning Sheffield-based label Sunk Records, it's a subtly vibrant soundscape of shifting textures, orbiting around a haunting sense of melancholy. At times, for example on opener 'Crystal', this brooding melancholy is indulged so unapologetically as to almost reach a point of foreboding. It's genuinely a little uneasy to listen to, but this is part of the artistry of the project. It conjures up feelings akin to tentatively picking at the scabs of painful memories.

Easy listening it is not, but that's not to say that Moray's tracks don't still sound good, because they definitely do. Her skill with a synthesiser is apparent and her heavily distorted vocals, which chime through the music like sunlight through cracks in a cellar wall, are reminiscent of Balam Acab at his most poignant.

On the title track, in particular, the various elements are brought together with a harmony which is positively infectious and which, for experimental electronica, is surprisingly rhythmic and easy to dance to. The final track, 'Crawl', is a slight tonal departure from the previous two, with a lighter feel bordering on the uplifting. A welcome finale, like watching the sun rise behind the curtains after a sleepless night.

Liam Casey



JON HOPKINS

Singularity

When you first listen to a record you can feel emotionally blindfolded, yet find those songs that draw in your soul and take you to an ideal place.

Singularity has that effect. It's as though the album has a dual personality: half angelic sweetness through piano riffs and not-quite-there vocals, the other half confident in its idiosyncrasies. It carries a transcendent aesthetic, but Hopkins is still able to make the irregular feel comforting.

The initial track is a preparation for the journey you're about to begin, as melodic synths and static noises allow you to find your feet, until a third of the way through you're thrown into a rugged churn of breakbeats. On 'Emerald Rush', jarring patterns are submerged in soft, cyclical melodies and targeted thumps, soon straightened out by a virtuous vocal. 'Feel First Life' sees ambient swirls and piano notes pool around one another, guided by a celestial chorus.

The ambient journey continues into 'C O S M', as flickers of sound are slowly layered with smooth clicks and throbs. 'Luminous Beings' begins to build through a reverb of static engine chug, until it finds its rubbery rhythm veering into a dubby, minimal bassline. This 11-minute track descends gradually into closer 'Recovery', where stepping stones of piano filter into a gorgeous lullaby trance.

Hopkins places you in an aquarium of sound, and the fifth studio album by the sonic technician is meditative and personal, to be appreciated in one sitting.

Georgia Smith

"I JUST WANTED TO BE ONE OF THE STROKES, NOW LOOK AT THE MESS YOU MADE ME MAKE / HITCHHIKING WITH A MONOGRAMMED SUITCASE, MILES AWAY FROM ANY HALF-USEFUL IMAGINARY HIGHWAY."

ARCTIC MONKEYS, 'STAR TREATMENT'



DENIS JONES

3333

By now a creative polyglot, who speaks the languages of live theatre scores, cross-cultural collaborations and cinematic synthetic sounds, Denis Jones is long rehearsed in casting shamanic musical spells unbounded by sonic restraint or dogma to a single aural output. For 3333, his third LP and the follow-up to 2007's **Humdrum Virtue** and 2010's **Red + Yellow =**, Jones sets temporary, self-imposed parameters, with tracks cutting off where their clocked digits neatly align - 2:22, 3:33 or 4:44.

Although a useful concept for focusing artistry that can see improvised performances extend beyond standard long-player timings, it's not one that affects the listen beyond making the album practical. Like his live sets, 3333's tracks are loaded with kinetic layers. They vary in intensity, but remain typically robust, dense and delivered with vocals articulated through earnest urgency. Whereas the title track fires a cacophonous opening salvo, immediately introducing guest vocalist Leonore Wheatley, its subsequent eight bursts of audio stomp and flicker between the plodding squelches of 'Don't', the whirring mechanics of 'Don Benito' and the sci-fi synths of 'Eden'.

3333 often deliberately swerves convention, but track length brevity isn't its only interwoven pop sensibility. Finding rhythm within the industrial smog, the relative clarity and funky shoulder-jutting grooves of 'Jazz Squared' connects the dots with 'Render Me', his lead-single guest appearance on Mr Scruff's **Friendly Bacteria**. Even so, its hymns will likely preach more to the converted than the undecided.

Ian Pennington



Photo by Elisa MacDougall

REEPS ONE

SPEAKING MUSIC

Vocal artist and championship beatboxer Reeps One has become a case study for academics across the globe, given that what he can do with his voice defies technical possibilities and blows the minds of most who encounter it.

As part of Doc/Fest 2018, Reeps One, real name Harry Yeff, brings the world premiere of Reeps One Presents: We Speak Music Live to Abbeydale Picture House on 8 June. The culmination of his documentary with Nokia Bell Labs, We Speak Music, as well as his own personal research, the show combines live performance with a TED-style talk, aiming to make people think differently about the human voice. Incorporating some high-tech gadgetry and creative visual representations of sound, the premiere will showcase “things

even politicians and linguists didn’t realise were really possible”.

Yeff and I exchanged vocal articulations.

How did the new live show develop and how does technology play a part in it?

I’ve been developing a documentary with Nokia Bell Labs for the past year, and separate to my work with Bell Labs my mission has been to subjectively find out how far a human voice can go, and what the new discoveries in the voice’s expressive capability are. That started with my own journey, with the fact that I can do things with my voice which are considered uncharted territory from a technical perspective.

The show is based mostly on the discoveries I learnt

throughout the documentary, and then also showcasing some of my favourite pieces of unique performance using voice and technology.

Am I right in thinking you are building up a library of human sounds?

Via the documentary, on one of the episodes we showcase a ‘contemporary beatboxing’ library, and through my own personal research and development I’ve been collecting and understanding a whole bunch of new sounds and what you call extended techniques. The actual crescendo of the documentary is me facing off against a neural network AI version of myself which has learnt to beatbox.

Without giving away too much, what is the Reepsbot?

The project is a collaboration with Dadabots, which is a deep neural net company, who basically produce artwork and projects using machine learning and deep learning. If I took an hour of you speaking and I fed it to this bot, it would interpret your ‘vocal essence’. It would sound like you speaking, but not in English. It says phrases and words that you’ve never said. It’s creating as-you, but not you. When I started feeding it beatboxing, it started doing all these patterns, things I’ve never done before. A lot of people find that concept terrifying - the idea that these things can create using our stylistic essence - but I just find that really exciting.

In the documentary, I speak with one of the leading figures in neurological studies around the voice, Prof Sophie Scott from UCL, but also I spend time with kids who have special

but that was always part of a much bigger thing. Beatboxing is a huge novelty, because it’s used as novelty, but at the end of the day it’s a part of voice.

I never really made a conscious effort for the top academic institutions to come to me and talk about these things, but what I was doing was using my voice to make art, beatboxing in this really extreme way. It’s definitely made a massive difference in my output and my career.

Humans are built to be masterful with their voices. A lot of people don’t see themselves as experts in anything, but if you can speak a language then that’s a form of expertise. That type of ‘flow state’ is what people are going to want when they use tools, their phones or laptops. So the idea of people being able to use their voices in extreme ways, and have hyper expertise in the voice - there’s a lot of lessons in that for how we want to use tools and also how we can express.

To answer your question, no, I’m still a beatboxer. I love beatboxing and I perform all the time. There’s just now this whole extra branch of purpose which just happens because that’s what I think I should be focussing on.

It’s interesting on the trailer, where you say you’ve spent years trying to sound like a machine, but actually you can turn that on its head and see if a machine has the capacity to sound like you.

Yeah, absolutely. If you forget the whole subjective, musical aspect of beatboxing, it’s a really weird thing. It’s a bizarre physical thing. I’ve got the fastest use of the human diaphragm

“HUMANS ARE BUILT TO BE MASTERFUL WITH THEIR VOICES”

needs in a place called Lavelle School for the Blind in New York. They use beatboxing as a form of voice therapy and they’re making massive leaps, not just in the general happiness of the kids, but also the idea that it has such a profound health benefit to express in that way.

Even though me doing crazy beatboxing is the in-the-moment, ‘wow factor’ part of the show, the really big theme is: how are we going to use our voices to work with technology? With things like Alexa and Google Home, the voice of the interface is a massive discussion.

For you to be discovering new sounds that you’ve never produced before, that shows how far beyond your comfort zone you can go with it.

Well, that’s all I ever want, to be outside of my comfort zone. I guess all artists have this, but I have a deep desire for mystery, and new technology offers this mystery in a very clear way. I think a lot of new technology offers the same role as mythology not so long ago, where there’s these massive question marks. I like that feeling, as opposed to this idea that everything has been established, everything’s been done.

You’ve done various projects, installations and exhibitions recently. Have you seen this as a way of fighting against the stereotypes and the novelty factor that sometimes surrounds beatboxing?

I don’t know if it’s an active way of fighting against anything. I think it’s always been a part of my work. Yeah, when I do a club set on my own I’m a musician, but I’ve always been involved in the arts. I’ve been a world-class battle beatboxer,

on record, which is strange. Why the hell would a kid from Walthamstow be able to break a record, when voice is a tool that’s used by every single human that’s ever existed?

There is something new happening, and I’d like to pose a question, rather than an answer, but this show should leave people walking away thinking about the human voice in a way they never expected to, and that has a real purpose to it.

Sam Walby



Reeps One performs at Abbeydale Picture House on 8 June as part of Sheffield Doc/Fest 2018. Tickets are £15/£13 via sheffdocfest.com.

HEADSUP

RITETRAX

I first met Mike Thompson at the first RiteTrax event in 2015, which brought together underground artists from across the city at Yellow Arch Studios. Since then, Mike, along with fellow directors, Joe and Adam, have been unrelentingly busy, managing to acquire a creative space, Plot 22 off Castlegate, whilst organizing the ever-popular community festival at Bole Hills in Crookes.

How did RiteTrax start?

I got arrested during my final exams at university. I still graduated and got my degree. I sought out something to do in prison and there was a lady there that ran literacy classes with the guys that had learning difficulties. She worked with an ex-prisoner who was in prison for selling pills, the same thing as me but on a massive scale. He'd done 18 years but he was in the jail, teaching the lads. He was one of the first in the country

active, so that if you went outside or to another room, there's always something going on.

Now you've Plot 22, what are the future plans for the space?

The space has given us the chance to provide what we are as a platform. Before, our events could have been seen as trying to do too much in one night, but now we've got our own space, we're in control. Going forward, we would love to get a permanent licence.

And it's in the heart of an area that looks like it's attracting a lot of investment at the moment.

Castlegate's getting a lot of money pumped into it. We're a big part of bringing people into the area and making it look smarter, a bit more cultured. We're doing a street event on Friday 8 June with the Exchange Street Collective, which is us, Bal Fashion, Delicious Clam, Sadacca and Yorkshire Arts Space.

“GOING FORWARD, WE WOULD LOVE TO GET A PERMANENT LICENCE”

to actually do it, so I sat down with those two and they said, “Do you want to work for us whilst you're in here and we'll keep you in this jail?” Within 10 or 12 weeks, I was on an enhanced wing working as a learning coach for prisoners with learning difficulties.

I used to run a thing called Artificial Constructs, a similar sort of thing to RiteTrax. We built up a bit of a following, but then I went to prison and it all fell apart. I was looking back on it and thinking I could definitely be the centre of a network for a lot of people, but get them all to support each other and build a platform for it. The aim was always to get a space and that came a lot earlier than I thought it would.

How did you turn this concept into reality?

When I got moved to an open prison, I ended up doing a business BTEC there, as well as counselling. I did a big mind map of RiteTrax, looking at different organisational structures, such as a community interest company and social enterprise. Then I went to the National Careers Service in the jail and they set me up with the Prince's Trust Enterprise course.

What makes RiteTrax events different from others?

For me, the main thing was always about making it more than just another club night or club brand. Making it more inter-

We're curating and putting on this free festival on the street. There'll be live music, food stalls. That's just about getting people into the area again.

Wayne Hoyle



ritetrax.co.uk

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ARTS COUNCIL ENGLAND

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12/05 An evening with **MARY GAUTHIER** @Hallam Hubs

13/05 **DARLINGSIDE** @Hallam Hubs

13/05 Keith James presents the songs of **NICK DRAKE** @Greystones

18/05 **HANNAH SANDERS & BEN SAVAGE** @Greystones

25/05 **ROBYN HITCHCOCK** @Hallam Hubs

27/05 **JILL JACKSON** @Greystones

30/05 **CURSE OF LONO/FARGO RAILROAD CO.** @Greystones

02/06 **LAURA VEIRS** @Hallam Hubs

03/06 **JOHN MCCUSKER & HEIDI TALBOT** @Greystones

17/06 **JAMES MADDOCK** @Greystones

20/09 The London Astrobeat Orchestra perform
STOP MAKING SENSE @Hallam Hubs

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20/10 **ADAM HOLMES / BASKERY** @Greystones

23/10 **LANKUM** @Greystones

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06/07 **GLORY DAYS** Tunnel of Love 30th Anniversary Tour @Hallam Hubs

08/09 **JOEY LANDRETH** @Greystones

25/09 **THE LAKE POETS** @Greystones

27/09 **GINGER WILDHEART** Ghost in the Tanglewood Tour @Hallam Hubs

17/11 **CHINA CRISIS** "Flaunt the Imperfection" Live @Hallam Hubs

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HIGHLIGHTS INCLUDE:

STEVE REICH'S COUNTERPOINT Saturday 12 May, 9.30pm Crucible Studio Theatre Steve Reich's pulsating Counterpoint works for electric guitar and clarinet are performed by Tom McKinney and Matthew Hunt in the surround-sound setting of the Crucible Studio.	CATRIN FINCH (harp) & SECKOU KEITA (kora) Tuesday 15 May, 7.30pm Crucible Studio Theatre Hot on the heels of the launch of their second album, Soar, this multi-award winning collaboration between two virtuoso musicians comes to Sheffield for the first time.	PETER HILL (piano) BACH Goldberg Variations Thursday 17 May, 8.30pm Crucible Studio Theatre An unmissable performance of Bach's epic Goldberg Variations by the acclaimed pianist Peter Hill, who is also joined by Oxford maths professor and BBC R4 star, Marcus du Sautoy, for a pre-concert talk.
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Classical Sheffield | sheffield theatres | ENSEMBLE 360 | ARTS COUNCIL ENGLAND | SHEFFIELD CITY COUNCIL | MAYFIELD VALLEY ARTS TRUST

Music in the Round is a registered charity no. 326811
Photo: Kaupo Käärit

SHOWROOM CINEMA PRESENTS:

PERMANENT DREAMS

A SEASON OF FILMS BY
INGMAR BERGMAN

10 MAY - 19 JULY

WWW.SHOWROOMWORKSTATION.ORG.UK/PERMANENT-DREAMS

EUROPA CINEMAS | IBF Film Forever | Sheffield City Council | SHOWROOM CINEMA

FILMREEL

TALES FROM STUMP CITY

Shocked when she followed events unfolding on Rustlings Road in the early hours of 17 November 2016 on social media, with residents roused to move their cars and three people arrested, local filmmaker Jacqui Bellamy (Pixelwitch Jaq) decided to get involved. Realising taking photos was not enough, she started collecting footage for a documentary. The film aims to provide insight into the complexities of the situation and the multiple, fluid stories of the individuals, organisations, politics, contractual obligations and relationships involved.

Despite Jacqui's ongoing aim to represent all perspectives, Amey and Sheffield City Council personnel resist appearing on film. As such, most of the footage thus far focuses on the experiences of protestors.

Showing protestors arrested for anything from playing a pink trumpet while arborists wield deafening chainsaws, to swearing while police and security personnel use what they deem 'reasonable force', Jacqui insists the film "needs to feel as intense as it actually is on the streets". Showing not just the resilience and tenacity of protestors, the film will also document the considerable anguish, sleeplessness and other distressing effects they face. Some deal with this creatively. The art group documenting our city's threatened trees, Sheffield Trees Arts Group (STARTS), came into being after a protestor sketched the tree under which they lay, trying to find some calm in the storm.

Incorporating residents' phone footage and accepting offers from local musicians to use their music, Jacqui emphasises that the film is about Sheffield, created by people in Sheffield. Potential funders encourage 'internationalising' the message, but Jacqui rejects this strategy. The story is already global. Sadly, the attacks on nature and civil liberties this Sheffield story involves are recognisable for what they are all across the globe. Documenting these events on film can play an important role in challenging what's happening - and in the battle to hold those in power accountable.

Crowdfunding for the project is ongoing. Please donate or share if you can: gogetfunding.com/tales-from-stump-city-documentary-2

Samantha Holland
with thanks to Pixelwitch Jaq

PERMANENT DREAMS: BERGMAN AT THE SHOWROOM

Watching an Ingmar Bergman film is an intimidating prospect. One of the most celebrated directors ever, he made over 60 films in his lifetime, several of which are considered amongst the best of all time. His influence can be felt in everything from the work of Martin Scorsese and Claire Denis to **Bill & Ted**. A new retrospective at the Showroom Cinema aims to prove how surprisingly accessible the Swedish miserabilist actually is, despite the reputation that precedes him, as well as screening some curios of interest to the Bergman literate.

Besides coming with the baggage of time and prestige, another hurdle to watching Bergman in the 21st century is how thoroughly out of step much of his style is with modern cinema. In an increasingly secular society, his stories are often explicitly religious in their exploration of spirituality. Realism is shirked in favour of actors making declamatory statements, theatrically played to the back of the room.

"BERGMAN'S FILMS ARE RESOLUTELY FOR THE MASSES"

Yet despite both their seriousness and unfamiliar style, Bergman's films are resolutely for the masses, touching on universal themes. It's easy to understand the boldly allegorical **The Seventh Seal**, where a knight plays chess against Death himself to try and prolong his life. The light adolescent romance **Summer With Monika** and meditative older age drama **Wild Strawberries** are accessible human dramas, yet their simple premises belie a deep well of artistry, thought and feeling.

For the more daring, there are multiple screenings of his experimental work *Persona*, whose dreamy story of malleable identities inspired the likes of **Black Swan** and **Mulholland Drive**. There's also a rare outing of his English-language drama **The Touch**, starring Elliot Gould.

Culled from the BFI's recent and exhaustive retrospective to mark what would have been the director's 100th birthday, **Permanent Dreams: The Cinema of Ingmar Bergman** runs at the Showroom from 10 May to 19 July.

Tom Baker

showroomworkstation.org.uk/permanent-dreams



Photo by Pixelwitch Jaq

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

A DAY OF SILENT FILM AND MUSIC

Sat 12 May | 11am-11pm | Abbeydale Picture House | £25/£21/Under 18s free

A Yorkshire Silent Film Festival event featuring Laurel & Hardy, Sherlock Holmes, live performances by Neil Brand on piano and much more. Highlights include Harold Lloyd's funny and gutsy **Speedy** (Ted Wilde, 1928) and the genuinely bizarre and macabre circus 'freak' melodrama, **The Unknown** (Tod Browning, 1927). yorkshiresilentfilm.com

THANK YOU FOR THE RAIN

JULIA DAHR & KISILU MUSYA, 2017
Thu 17 May | 8:30pm | Regather | £5

This documentary tells how Kenyan farmer Kisilu was using his camera to capture local life and the ravages of climate change when a violent storm brought him and Norwegian filmmaker Dahr together, then follows Kisilu's transformation into a global activist. Regather, Festival of Debate and Sheffield Climate Alliance also present a free workshop on making a difference. regather.net

MAN WITH A MOVIE CAMERA

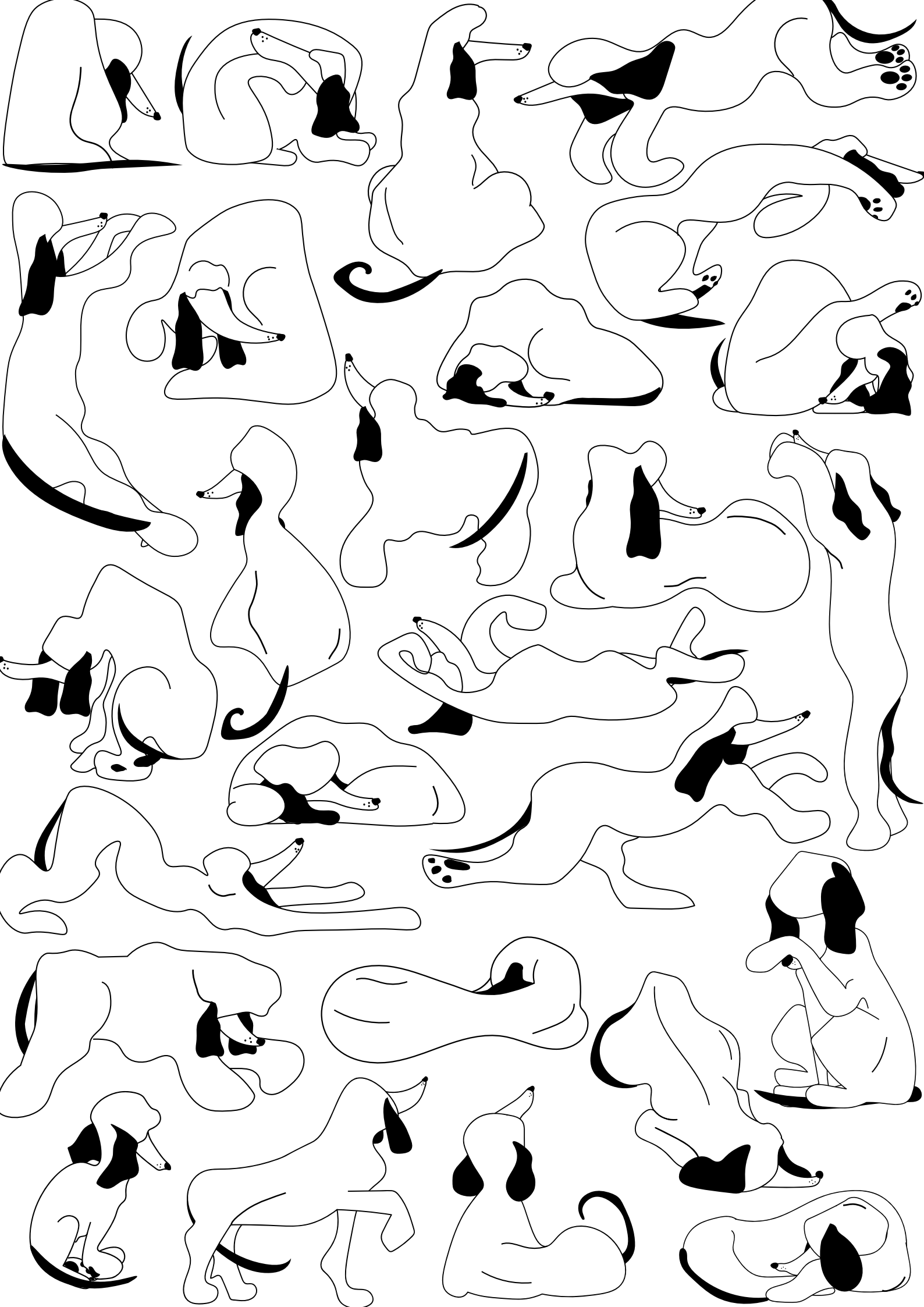
DZIGA VERTOV, 1929
Fri 18 May | 8:30pm | Showroom | £10/£4.50

Reprising last year's sell-out performance, Ensemble 360's Laurene Durantel improvises her fun and innovative live piano, voice and double-bass accompaniment to **Man with a Movie Camera**. Part of the Yorkshire Silent Film Festival. musicintheround.co.uk

PARIS, TEXAS

WIM WENDERS, 1984
Thu 31 May | 6pm | Showroom | £8.80 / £6.60

Set against the isolating, wide open spaces of the USA, **Paris, Texas**'s protagonist, Travis (Harry Dean Stanton) works on his broken relationships. A classic Wenders film with superb score and casting. There will be an introduction relating the film to Aristotle's notion of man as a social animal. showroomworkstation.org.uk/paris-texas



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+ KOO KOO KANGA ROO
THU 3RD MAY - £7.50 ADV - 7PM *
C.O.P. UK
+ TRI STATE CORNER
+ LUKE GASSER
SAT 12TH MAY - £8 ADV - 6.30PM *#
DOOMSDAY OUTLAW
+ HELL'S ADDICTION
+ RED SPEKTOR
MON 14TH MAY - £8 ADV - 7PM *#
INK
(FEATURING DOUGIE FROM MCFLY)
+ SUPPORT
THU 24TH MAY - £10 ADV - 6.30PM *
BONAFIDE
+ KILLER BEES
SAT 26TH MAY - £10 ADV - 6.30PM *#
999
+ THE FUCKWITS
+ SNIDE REMARKS
SAT 26TH MAY - £8 ADV - 6.30PM *#
THE BONNEVILLES
+ SUPPORT
TUE 29TH MAY - £6 ADV - 6.30PM *
LIBERTY LIES
+ KILL THE IDEAL
FRI 1ST JUN - £20 ADV - 6.30PM *#
HARDLINE
+ DOOMSDAY OUTLAW
+ WOLF WITHIN
SUN 3RD JUN - £8 ADV - 6.30PM *
TEQUILA MOCKINGBYRD
+ RENEGADE TWELVE
FRI 15TH JUN - £5 ADV - 7PM *#
STONE RUN
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SAT 16TH JUN - £5 ADV - 6.30PM *#
ZEITGEIST ZERO
+ SUPPORT
FRI 22ND JUN - £5 ADV - 6.30PM *#
TRUCKER DIABLO
+ GASOLINE OUTLAWS
+ LIBERTY SLAVES

TUE 26TH JUN - £16 ADV - 7PM *
WOLVES IN THE THRONE ROOM
+ SUPPORT
SAT 21ST JUL - £10 ADV - 6.30PM *#
CONFLICT
+ POUNDAFLESH
SAT 28TH JUL - £10 ADV - 7PM *#
DIRT BOX DISCO
+ VOMIT
THU 6TH SEP - £8 ADV - 7PM *#
RED RUM
+ SUPPORT
FRI 28TH SEP - £15 ADV - 6.30PM *#
THE TREATMENT
+ AIRRAGE
+ TEQUILA MOCKINGBYRD
SAT 6TH OCT - £12 ADV - 7PM *#
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FRIDAY 18TH 11PM
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SATURDAY 19TH 4PM
YELLOW ARCH BEER FESTIVAL
£1.50 ENTRY

FRIDAY 25TH 9PM
YA PRES. THE RESONATORS
£8 / £10

SATURDAY 26TH 11PM
SHAKEY WAKEY - BRAIN MASHER
£11 / £13.20 / £14.30

SUNDAY 27TH
CAPTIVES ON THE CAROUSEL ALBUM LAUNCH

JUNE

SATURDAY 2ND 8:30PM
ELECTRIC SWING CIRCUS

FRIDAY 8TH
END OF EXAMS PARTY

SATURDAY 9TH
PEACE IN THE PARK AFTER PARTY

30-36 BURTON RD NEEPSSEND
SHEFFIELD S3 8BX tel. 0114 273 0800

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD



PORTLAND WORKS

portlandworks.co.uk

Portland Works, just off Bramall Lane, is the home of Now Then and its parent company, Opus. We've got a lot of love for this Grade 2*-listed complex and the board have just appointed a new Education and Outreach Officer to support the next stage of development, so now is a good time to give you the lowdown.

The newly-refurbished MakerSpace at Portland Works is now available to hire for events, meetings and exhibitions, a lovely 60-capacity venue with AV equipment and genuine industrial character. The above image was taken in the same space in 1908, polishers and burnishers hard at work.

Portland has over 30 tenants, working in everything from traditional metalwork to gin distilling. Open Up Sheffield is a good opportunity to see artists at the complex in their natural environment (5-6 and 12-13 May, 11am-5pm, openupsheffield.co.uk), while you can get a free guided tour and see some of the restoration work in progress at the open days on 12 May (11am to 5pm) and 9 September.

If you're looking for a small venue with real character, take a look at their site for more info on the MakerSpace. For a proper nosey around this unique, internationally-significant complex, get yourself down to one of the open days.



BUTCHER & CATCH

199-203 Whitham Road
butcherandcatch.co.uk

Opened last year to great fanfare, Butcher & Catch is a welcome addition to the Broomhill high street. The focus of this independent, family-run bar and restaurant is on provenance, quality and sustainability, with a great deal of care and attention put into everything that makes it onto your plate.

All of the meats served at Butcher & Catch are reared in close collaboration with local farmers, and are both Farm Assured and Red Tractor accredited, ensuring a high level of animal welfare. Likewise, all the seafood on the menu can be traced back to the time and place it was caught - fresh, sustainable and as local as possible.

Producers and suppliers include such esteemed traders as Moss Valley Fine Meats, Sheffield Cheesemasters, Our Cow Molly, Bradfield Brewery, Stancill Brewery, John Crawshaw and Frazer's Coffee Roasters. On the B&C site, you can find recipes featuring ingredients from these fine providers.

They are also on the look-out for new front of house and kitchen staff, so jump onto the site and click 'Careers' if you're interested in becoming part of the family.

Butcher & Catch is open seven days a week, 11am to 10pm. Book to avoid disappointment.

PORTRAITS FROM THE MARKET

17 May to 24 June
Persistence Works



Local portrait painter Andrew Hunt is one of the few artists we've featured in Now Then twice. We can't get over how hypnotising Andrew's work is, so it's great to see a new exhibition of some of his huge (and we mean *huge*) photo-realistic pieces setting up shop this month at Persistence Works, opposite the Rutland Arms on Brown Street.

Portraits From The Market is a collaborative project, with paintings based on 50 photos of people who visited or work at the Moor Market by local photographer Chris Saunders. Andrew and Chris took over a market stall for a day to capture the images. Even more intriguingly, the paintings aren't finished, so visitors can get an insight into Andrew's techniques and approaches as he completes them in situ.

We'd strongly advise popping your head in before 24 June if you're in the area. And by the way, we reserve the right to feature Andrew's work in the mag a third time...

SHEFFIELD MICRO COMIC CON

Sat 19 May, Tonearm Vinyl



Sheffield Comics Network was set up in 2016 by comic book expert Bambos Georgiou, who has 30 years of experience in writing, drawing and editing, working with giants like Marvel and DC. As well as monthly meet-ups, the network has hosted and been involved in a number of events since its inception, including the Big Draw 2017, and Bambos has been working with La Biblioteka on Pinstone Street to ensure the network's publications are readily accessible to the masses.

Bambos et al will be hosting a pop-up Micro Con at Tonearm Vinyl in Walkley this month, running from midday until 5pm. There will be around seven comic creators in attendance, whose work ranges from personal zines to US-style comics. There will also be prints available from illustrator Nick Taylor and Sheffield Hallam University will be bringing a high-tech gadget which records how people read comics on the page.

Tonearm Vinyl will be selling records as usual, proprietor and comic book fan Scott having kindly offered the space out. Check it out.

MAKE A DIFFERENCE AWARDS 2018

vas.org.uk



For over 90 years, Voluntary Action Sheffield (VAS) has provided support, advocacy and leadership for our voluntary sector. According to the recent State of Sheffield report, the city is home to 3,300 voluntary and community groups, which contribute almost as much economically as the two universities combined, but many are working at a neighbourhood level, so the joining-up work that VAS does is absolutely vital.

The Make A Difference Awards started in 2016 as a way to celebrate 'the quiet heroes of Sheffield' and the huge difference they make. VAS will be consulting about their categories for this year's awards soon and they are also looking for organisational sponsors to help support the cost of running the event. The 2016 event was hosted at Cutlers' Hall, with awards presented by Jessica Ennis-Hill.

If you're interested in sponsoring, get in touch with them on info@vas.org.uk, or visit their website and join the mailing list to be kept in the loop about what VAS is up to.

HERDINGS FOOD GROWERS

reachsouthsheffield.org.uk



Photo by Mick Knapton
(Wikimedia Commons)

Reach South Sheffield helps local people overcome barriers and inequalities by offering learning opportunities, support to work, health and lifestyle initiatives and volunteering. Based in the Reach Online Centre on Blackstock Road in Gleadless, Reach also runs the nearby 189 Centre, the community-managed Newfield Green Library, and the Herdings Community and Heritage Centre on Morland Road, a lovely building which we're told is the second oldest in Sheffield, after the Bishops' House in Meersbrook Park.

In collaboration with Heeley City Farm, Reach are currently running the Herdings Food Growers project at the Herdings Centre, giving local people the chance to learn how to grow their own fruit, veg and flowers. Sessions with Health Practitioner Kim Hinchliffe run on Thursday mornings, 9am to 12pm. There's a real community feel and everyone has a role, from tending to plants to building furniture and making the tea.

For more information, contact Kim on kim.hinchliffe@gvcf.org.uk or 0114 2398946. Visit the Reach website to learn about the many worthwhile projects they run.

NIGHT FLIGHT

3 MAY :: £6.00 :: THIS SHOW IS AT CAFE TOTEM

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HIGH HAZELS

4 MAY :: £7.00

!!! (CHK CHK CHK)

8 MAY :: £13.00

JUDAS

9 MAY :: £6.00 :: THIS SHOW IS AT CAFE TOTEM

PEACE

9 MAY :: SOLD OUT

BLACK HONEY

11 MAY :: SOLD OUT

BEANS ON TOAST

12 MAY :: £15.00 :: EVENING & MATINEE SHOWS

THE LEADMILL COMEDY CLUB PRESENTS

ROBIN INCE

16 MAY :: £15.00

THE LEADMILL COMEDY CLUB PRESENTS

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23 MAY :: £12.00

MILES KANE

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OPUS INDEPENDENTS PRESENTS

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SEBASTIAN'S KITCHEN & CAKERY, S11

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SHEFFIELD FOOD FESTIVAL, S1
MANIFESTO EVENTS, S1
SHEFFIELD THEATRES, S1
SHOWROOM CINEMA, S1
FILM UNIT, S1
AFRICAN SANCTUS, S1
LEADMILL, S1
CITY HALL, S1
CORPORATION, S1
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TAPTON HALL, S10

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NOW THEN.

**PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS.
THANKS FOR READING.**